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SPECIAL BULLETIN

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THE DEPARTMENT OF MUSIC

1. COMMON SENSE IN SINGING
2. THE PLACE OF A MUSIC DEPARTMENT IN A
TEACHERS COLLEGE

BY

WALLACE R. CLARK
HEAD OF THE DEPARTMENT OF MUSIC



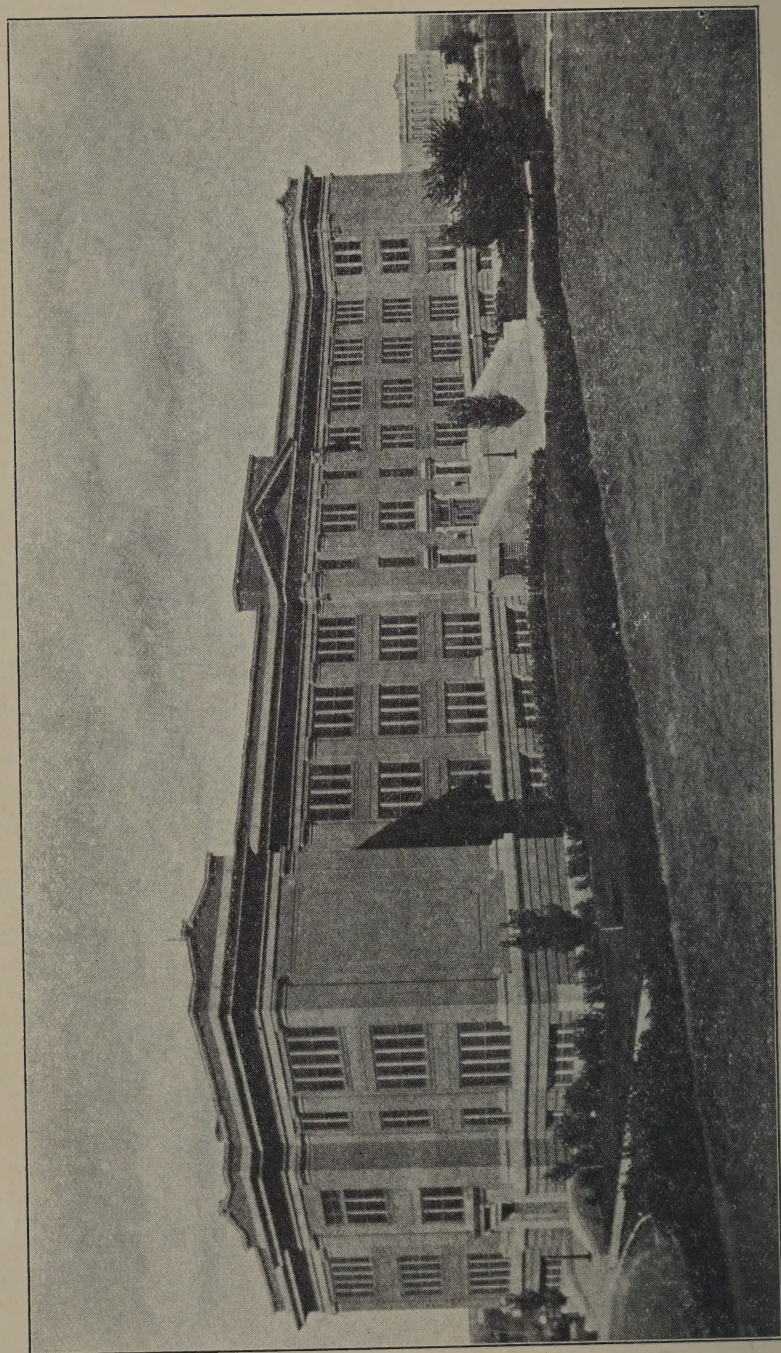
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OCTOBER, 1924

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J. A. HILL, B. A., M. A.,
President of the College

WALLACE R. CLARK, B. MUS., B. A.,
*Head of the Department, Teacher of Singing and Public
School Music*

PAULINE BRIGHAM, Teacher's Diploma, Graduate Student in Piano,
Head of Piano Department, Teacher of Harmony

*HAZEL ALLEN, Teacher's Diploma, Graduate Student in Piano,
Assistant in Piano

DESSIE MAE STEELE, Graduate Student in Piano,
Assistant in Piano

FRANKIE KERR,
Assistant in Piano

*MARY L. CLARK, Teacher's Diploma, Graduate Student in Violin,
Teacher of Violin

CORINNE HAMILL, B. MUS.,
Teacher of Violin

C. E. STRAIN,
Director of Band and Teacher of Wind Instruments

ADA V. CLARK, B. A.,
Director of Music in the Training School

*Absent on leave, 1924-1925

PREFACE

The material to be found in this small volume is not to be considered as an exhaustive, or even an intensive study of the voice. Rather is it suggestive; particularly is this true of the concluding chapter, entitled "Recapitulation and Application." The point of view of the writer in regard to the use of the voice, is that it is almost entirely psychical; that it has become so much a matter of unconscious activity, that to reduce it to conscious, analytical processes is to strip it of its natural vitality which is always found only in utterance.

Acknowledgment is here made to a few of the persons who have been instrumental in bringing the writer to his present point of view: Professor T. M. Clark, my father, who has ever kept before me, both in precept and in example, pure English diction. Mr. D. A. Clippinger, that peerless teacher of singing, who first tore the veil from my eyes as concerning false vocal technic. Mr. Redgewell Dansie, with whom my work in the Ffrangcon Davies school was done. And, finally, Mr. E. W. Grabill, who has been such a constant help and guide in things musical, in the wider as well as in the more restricted sense of the material found herein.

Some of these good people, I presume, consider a great many of these effusions as rank heresy, but they must take at least a part of the blame.

I

COMMON SENSE IN SINGING

CHAPTER I

THE VOICE

Man, the only animal known to have the power of thought, must necessarily have the means of expressing thought. This means he has in the voice. The power of reason is looked upon as being the differentiating power of man. Possibly the other animals possess, to some degree at least, every other power man possesses. But reason, man claims as his individual possession. Consequently, the means of expressing thought has this same individual quality in man. Man expresses himself primarily through the use of the voice—all written expression, all literature is but the record of the original utterance.

The voice then, being the means through which thought is expressed, must be esteemed as something higher than any of the other human organs. In fact, the voice is the *expressing* element of the divine in man. For what else can we mean by the "divine in man" but that which differs from the rest of the animal kingdom? The voice and its use is not given serious enough consideration by any of us. Speech has become a vocal camouflage for thought. Since it is directly through the voice that man gives expression to this divinity, will the use and education of the voice be given, ultimately, a really religious consideration?

The use of the voice has been mentioned several times already—as though the voice has but one use. That is exactly this contention: The voice has but one use—utterance being the expression of human thought, and this use is a divine one. In this it is as definite as any one of the senses; it is the business of the ear to hear, and it is our business to develop the ear to its fullest and keenest use. It is the business of the eye to see, and see clearly, etc. It is all the more the business of the voice to utter—and to utter as nearly perfectly as it can be developed. The writer admits that he has arrived at the time of his life when he looks upon times gone with the feeling "them was the good old days" in so far as the art of reading is concerned. There is no doubt but that our common school curriculums, all over the United States, have broadened and improved. But in that the art of reading among our children and younger folk is a lost art,

just in that has our so-called educational *growth* become a misnomer. We are today in danger of losing the English language as a great inclusive tongue. We are developing localities, and nations, here and yonder, who, unless they come to a realization and an awakening of linguistic purity, will not be able to converse with each other intelligently after a dozen generations.

Utterance, then, being the sole function of the voice, must not only be kept constantly in mind, but must determine every sound of the voice. For as man advanced, music by some unknown process came to him as a boon of great comfort. There are many theories as to the origin of music, especially melody. Somehow we seem to accept the most elemental and fundamental fact of rhythm as not needing any explanation of origin. As for melody, we have suggested the sounds of nature, such as wind sighing through trees, broken reeds, singing of birds, rippling of water, etc., ad infinitum. I believe it is Saint Saens who smiles at these rather crude suggestions and boldly asserts that the inflection of the human voice in utterance is original melody, pure and simple. He justifies his assertion on the ground of man's ideas of melody developing with his language—that as long as man spoke in a series of grunts and staccato vocal pecks there was no melody, but as he began to sing, in the sense of sustained speech, melody began to assert itself. Be all this as it may, and a rather pretty theory it is, man must certainly have been uttering for a long time before he found song in any great degree, and his singing must very surely have grown out of his uttering. But that it should have grown so far away from it is rather more to be regretted than otherwise. This growing process and its culmination are to be considered in a succeeding chapter. The essay here is to establish utterance as the true function of the voice; that there is but one voice—and the habit that has become prevalent among writers of speaking of the *speaking* voice and the *singing* voice is a pernicious one and productive of vicious misconceptions. Not only is there but *one voice*, but the voice has but *one* function: utterance. Now this reiteration may become tiresome, but it is absolutely necessary to get this premise fixed in the mind of the reader in order that what follows may have some degree of intelligence.

Again I contend for the religious association in the consider-

ation of the voice. This utterance is a God-given use of the voice, and I am quite free to say that any other use of it is a perversion and a prostitution. What else can it be? The use of bodily functions and organisms other than their natural use is perversion and prostitution. This is certainly an accepted fact. Why not accept it here as well? In truth I think we must. But as a matter of fact, the natural use of the voice has not only been forgotten and neglected by the wise ones, but earnest efforts have actually been made to make a far different thing of the voice itself. We have been told that it is a musical instrument and that it is our business to learn to play upon it. Some have gone so far as to contend that the voice in singing is so different from that in speaking that the latter use is of no account, and that the student beginning the singing process must approach it very much as one would approach an entirely new instrument, the sound and mechanism of which the student knew nothing previously.

Now to the writer this is a ridiculous attitude to take towards one of the most intimate faculties we possess. Why, we are using the voice constantly, thousands of times daily; have been using it since a few months after birth. Misusing it, the doctors say. Possibly, but not entirely, for we have been using it to express thought, crudely and mistakenly, but this is not *entire* misuse. The voice is not a *musical instrument* per se, although capable of wonderful and beautiful musical use. But when our attention is given it as a musical instrument, our use of it becomes mechanical, and it is no longer the vital uttering organ it is naturally. Subsequent treatment of the voice, which will pertain almost wholly to singing, is predicated upon this conception: The voice is not a musical instrument, per se; the business of the voice is to utter, whether in the sustained or released vowel; that the saying of things is of more importance than the mere making of pretty noises.

CHAPTER II

WHAT IS SINGING?

"Singing is the interpretation of text by means of musical tones produced by the human voice."—J. W. Henderson's "The Art of the Singer."

"Singing is the result of the simultaneous activity of all physical, mental, and spiritual elements in man, through the medium of the voice."—One of several definitions by David Ffrangcon Davies' "The Singing of the Future."

Of course, any number of definitions might be cited. However, the two above seem to represent more accurately the modern idea as to what is singing. The reader will see nothing in either of the above definitions about singing being the "art of the use of the voice in tone," as was a very famous and generally accepted definition of earlier times. Mr. Henderson's "interpretation of text" puts the emphasis in another place than tone. Mr. Davies makes the voice simply the medium through which the entire man expresses himself.

Now let us see if we can get some suggestions as to the *singing* of a song from a study of the *making* of a song. A certain idea suggested by nature or human experience is put into poetic expression by the poet. Keep in mind that poetry and music have ever been considered sister arts, and for the very good reason that *rhythm* is a common element to both—and an absolutely necessary element. As far as poetry has gotten away from its older form in these very advanced times, it still seems to possess rhythm. Poetry is only complete when it is read aloud. It must have the line developed that its beauty may become evident. Let us suppose then that the musician finds this poem, reads it, becomes convinced of its worth and beauty, and feels, as Wagner put it, that it will "sing." Again let us keep in mind that the rhythm is already determined; the accent is placed, the atmosphere of the music is suggested, and, moreover, when our composer reads the verse line by line, the outline, at least, of the melody is suggested by the inflection best expressing the meaning. Quite a little of the job is really done, is it not? The inflection in reading is not necessarily a definite and fixed thing, we know, as is proven by the fact that we may have many different settings of the same poem, as of instance, "Thou Art so Like

a Flower," probably set more frequently by composers than any other verse known to literature. But in none of these settings by the great writers is there any violence done the meaning and expressiveness of the verse.

"But," the scoffer says, "That is childish in its simplicity," which to me guarantees its truthfulness. The Great Teacher said, "Except ye become as little children—."

Every good song will stand this test of the parallelism of the two lines: the spoken and the sung. Handel is beyond doubt the greatest of all song writers for the English-speaking world. Beyond any possible question, reading inflection was the potent determining factor in the melodies of Handel. Take the "I Know that My Redeemer Liveth." Read that first line over a number of times. Then read it aloud. Finally declaim it, keeping in mind to make it "carry." Now take up your score and see how closely the melody confirms the inflection of the voice in the declamation. And so, many examples may be found in good songs anywhere.

Is there not here a most effective lesson in singing? Do we not find here the true answer to *what is singing*? "Interpretation of text," to quote Mr. Henderson again, is the business of singing, and everything else in singing grows out of it.

But we have heard so often: the tone is the thing. Again, the answer to the question, what is the necessary qualification for the successful singer, was voice—voice—voice, and since neither of these things, tone or voice, satisfies the definitions given above, how can their great importance in the world of singing be *justified*? Just here let it be said that tone and voice are not disparaged, nor even discounted; their worth is necessary and apparent. The contention is that they do not constitute the summum bonum, nor are they the determining factors in true singing.

When the "Nuovo Musiche" of the Bardi Group was invented in the latter part of the sixteenth century, we have opera guaranteed. The polyphony of the times,—and it remains today unrivaled, especially that of Palestrina,—was unsuited for the purpose, namely that of drama. The early efforts at opera were an honest endeavor to revive the Greek dramas, giving them musical settings. So, Peri called his Eurydice a "drama per musica."

Drama was the real goal, and the intention was to enhance it and make it even more expressive by music. Of course, this "new music" was little better than a rather dry continuous recitation, but it was a beginning, and through the medium of royal patronage, opera spread throughout the world like wild-fire. Everyone was writing opera, progress was made rapidly, and naturally certain errors crept in. Monteverdi, shortly after Peri, demonstrated the necessity and effectiveness of the orchestra in opera. Then came Cavalli half a century later with something like melody as we think of it, preparing the way for Scarlatti, the melodist par excellence. By this time the voice was accepted as would have been a new instrument, and composers began writing for the voice, demanding of it technical feats, which a few years before would have been thought impossible.

It is not always easy to apply the process of analysis. Is the voice responsible for the florid style of the writers of the Ascendent period of Italian opera, or did singers study and develop the mechanical use of the voice in order to meet the demands of the writers? As a matter of fact, it would seem that each reacted upon the other. Certainly the florid style would never have been developed had not certain of the early singers made use of the "*cadenza ad libitum*" as a means of displaying vocal pyrotechnics. Of course, this was a cue which the composer immediately seized upon and went the singer one better. Consequently, Cimarosa, Donizetti, Bellini, Mercadante, etc., operas possessing nothing of the dramatic purity, sought by the earlier writers—no consanguinity between text and score—some dramatic music in places, but having no justification in the text.

George Frederick Handel, born in Saxony and educated for opera in Italy, but choosing as the land of his adoption, England, gave to the world genuinely good operas, cantatas, and finally oratorios, possessing floridity of style in places, but there is always intelligent justification for Handel's *fioritura*. The practice of taking certain phrases or words and vocalizing upon them was used by Handel with beautiful effect. However, the writer has yet to find in Handel one single instance where a phrase subsequently used in *fioritura* is not previously announced, note for syllable, thereby getting before the singer and the listener the definite expression.

The first controversy in opera was between Handel and Buononcini, brought about by petty jealousies among Handel's company. Buononcini was imported for the purpose of putting Handel immediately out of business. He, Buononcini, was a pleasing writer of the light florid style, which at this time was very much in vogue. Handel, by his sheer ability, proved himself entirely superior, and the affair was over in a few years.

But it was about forty or fifty years later that the first genuine rebel against superficial opera as written by the Italians of the eighteenth century dared to wage war on this popular institution. Christoph Willibald Gluck, toward the latter part of the century not only wrote operas openly violating the set forms of the Italian school, but added insult to injury by writing trenchantly against the long suffered abuses of the Italian writers, charging them with having strayed far from the purposes of the originators of opera.

After writing the usual type of opera for several years himself and feeling the lack of ultimate satisfaction in it, he set about to correct what seemed to him to be the faults of the entire process. Judging from his own apologies for his work, he knew exactly what he was about. For instance, in his preface to the "Alceste" he says, "I endeavored to *reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations without interrupting the action, or weakening it by superfluous ornament*. My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well disposed light and shade to an accurate drawing, which *animates the figures without altering the outlines*. I have, therefore, been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of *displaying the flexibility of his voice on some favorable vowel*, or that the orchestra might give him time to take a breath before a long-sustained note." O tempora! O Mores! Is there nothing new under the sun? Is it possible that such things as Gluck mentions existed a hundred and fifty years ago? Listen again: "Furthermore, I have not thought it right to hurry through the second part of a song, if the *words* happened to be the *most important* of the whole, in order to re-

peat the first part regularly four times over; or to finish the air where the sense does not end in order to *allow the singer to exhibit his power of varying the passage at pleasure*. In fact, my object was to put an end to abuses against which *good taste* and *good sense* have long protested in vain." I have italicised certain lines in these quotations for purposes which the reader will readily understand. They are so very relevant to the matter in hand. Gluck's own common sense and dramatic fidelity prompted him in these theories, but in truth he had the support of the early French writers, particularly Rameau, as well as that of even the beginners of opera who were themselves Italians. Naturally, Gluck caused quite a commotion among musical folk, and the Gluck-Piccini controversy ensued.

Things that "aren't done," and notions that do not commonly prevail are simply not to be abided, whether it be in the realm of music, religion, economics, or where not. New ideas are not always worthy ones, but the worst thing about them is that they make us think, and that is a most disturbing process. Our mental placidity we simply will not allow broken. Gluck's companion operas, the "Iphigenias," proved to all open-minded musical and literary people of the time, not only his superiority to Piccini, but as well the superiority of his theories over then accepted Italianisms. However, this is not saying that the Gluck theories have generally prevailed. They have not. The Gluck-Piccini controversy is still with us. We have, whether we know it or not, a Gluck or Piccini on every concert stage, every studio, every practice room. What is music after all, but a vehicle for individual greatness? What is a song but something for *me* to use for the purpose of *exhibiting*, first, my wonderful voice, a strange mysterious thing—a gift—and next my marvelous ability to do charming things with my voice. Here we have Piccini and what it meant, both as to music for the voice and how the voice came to be regarded. Gluck was only reminding himself and the world of what a song is, reminding us of the "interpretation of text" in singing. Consequently, he was decried and scoffed at, branded as an innovator, and guilty of vile uncouthness in his writings.

The next great controversy over the same question, practically, was the Wagner-Meyerbeer episode. Again we find in this instance, as in the former controversy, the reformer going back to

the original sources. As we know in his later life, Wagner became so ascetic that he was loathe to give anyone else credit for even suggesting his theories, but we do find him mentioning both Peri and Monteverdi. Wagner went so far as to abandon the aria form almost entirely, and we have a sort of flowing melodious declamation, which is the very essence of uttering inflection. Wagner is said upon a certain occasion to have waxed enthusiastic to a friend over the beauty of a certain song he had just composed, and upon showing it to his friend, lo, there were only the *words*. The friend naturally asked where the music was, and Wagner replied, "The music, man? Why, it's in the words!" It is beyond doubt true that Wagner, forced in upon himself by circumstance, made this discovery. After being refused the assistance of the great librettist "Scribe," upon whom he called for the libretto to "Rienzi," he determined to write it himself. In this first work he made a great discovery, which he used during the rest of his life in all of his music dramas. In fact, we have record of his declaration that the true writer of song must be his own librettist; that he himself could not adequately fit another's words to music; that both words and music must spring from the same source. We must grant that this is ideal, but the world so far has produced only one Richard Wagner.

What is singing? "The interpretation of text," as the *raison d'être* of song seems to be established through the ages since song has been known. It has been lost sight of time and again, is lost sight of today, but just as there have been voices crying in the wilderness of the past, just at present there seems to be a most noticeable chorus chanting the refrain of the true use of the voice; utterance.

CHAPTER III

BREATHING

While the voice is to be thought of not primarily as a musical instrument, it does possess the three necessary parts found in all musical instruments, namely: motor, vibrator, and resonator. No particular good is achieved in stressing this analysis except for keeping these parts separate and distinct in their operation.

The breathing apparatus is the motor of the voice, and if the singer can get the force of his singing exclusively determined by the breathing, many of the physical faults of singing will naturally disappear.

The process of breathing naturally falls into two simple operations: inhalation and exhalation. The first should, of course, be developed securely, but there seems little need here for saying again what has been so well said by most writers on this subject. The breathing as far as the first part—inhalation—is concerned, should be deep. Breathing for the singer is no different from breathing in other folks, except that, as Mr. Henderson expresses it, the singer must be a professional breather. The process of good breathing is the same, with perhaps one exception: the old theory of starting the breath low and letting it gradually extend to the upper chest, in so far as to affect the raising of the upper chest. I think this idea grew up in the days of treating the voice in its entirety as an inanimate instrument in which one of the notions was to pack the lungs as full of wind as possible. As a matter of fact, the breath that lies subject to direct muscular control, is all that can be controlled, and it is *control* of breath, rather than quantity of breath, that is of most worth to the singer. There is also another good reason why the upper chest should not be raised. The thin tissue-like muscles covering the chest are gathered into cords running up the sides of the neck. Now if the chest is raised, these muscles are made more or less rigid, in turn tending to stiffen the throat. Dr. Fillebrown makes the assertion in his "Resonance in Speaking and Singing" that the life of the present-day singing student is largely a battle against throat stiffness.

The matter of the use of the breath in exhalation requires a

little more consideration, for the vocal tone is only exhaled breath. The abdominal and intercostal muscles are the forcing muscles in exhalation, but the most important of all is the diaphragm. Dr. Fillebrown allows himself to be misunderstood in saying that the diaphragm is not a muscle of exhalation, thus leaving the impression that the diaphragm is not concerned in exhalation. Mr. D. A. Clippinger expresses the situation admirably in regard to the part the diaphragm plays in breathing in the following words: "If you will think of the diaphragm as the resisting muscle, you will get Dr. Fillebrown's idea. A muscle has no controlling power when it is relaxed. It must be vitalized. The diaphragm in the process of contraction approximates a plane and in so doing moves downward and outward and we feel an outward movement. Now only while the diaphragm is contracted does it have any controlling power. The moment it has relaxed it has no part in breath control. The action of the diaphragm when it is contracted is that of a resisting *muscle*. That is, it resists the effort of the external abdominal muscles to return to a position of rest and causes them to pull on the sides. The diaphragm should be the last thing to move inward."

A simple physical law is that there can be no power without resistance, otherwise it simply flies off into space. Now without the resistance of the diaphragm, or *something else*, the expulsory muscles—abdominal and intercostal—would drive the breath out of the lungs immediately and there would be no consecutive continuance of tone. As a matter of fact, it is the *something else* which prevents this from happening. If the diaphragm does not act in resistance to the pressing of the expulsory muscles, the next muscles encountered by the breath *do* act. These next muscles are found in the throat; consequently, we have a confusion of effort. The throat is primarily where the pitch is established, or the *vibrator* of our vocal instrument; is very delicate and incapable of attending to any of the force. However, the application of force at the throat is the commonest fault among singers and speakers. It produces fatigue of the throat and finally what is known as clergyman's sore throat. Utterance is impaired and tone is fixed, rather than flexible and free. The resistance of the diaphragm is unquestionably the most important physical factor in singing or speaking. It is not difficult

to develop and attain. Mr. Clippinger suggests the way we may know that the diaphragm is resisting: when it is *out*. Singing or speaking with the fingers pressed over what we think of as the pit of the stomach, insisting upon the outward pressure throughout, either all the phrase, or at least past its climactical word.

Just here it becomes necessary to make a few reflections upon force in singing. I wish to pay my respects to the relaxationists. Good doctors, there is nothing to it; it is the very futile process of trying to teach by negatives. Why not admit it? Moreover, the many *don'ts*, such as *don't force*, *don't tighten the throat*, etc., "don't" get us anywhere. They leave the pupil nowhere. One of the very modern theories of education is the elimination of the word "don't." It is supplanted by *do*. Now what the teacher means, invariably, when he tells the pupil "don't force" is just what he means when he says "*don't tighten the throat*." But evidently, the pupil has some good reasons for this tightening. He certainly needs to force something, to tighten something. Now all this has to do with the motor and should be affected at the seat of control of the power, this is, the diaphragm.

Yes, it takes force to sing. Some songs take a great deal of force, but the force must be determined and effected by the motor, leaving the vibrator free to attend to its own rather delicate work. Our erstwhile serious vocal pedagogues had a great deal to say about the *even scale*, sometimes meaning one thing, sometimes another; anyway it sounded well. Oh those high sounding catch phrases! Were they not productive of many a bright shekel? When, perchance, he knew just what it did mean, it was that an even pressure of breath was either being acquired or was not being acquired. There was, I remember, another school which by an even scale meant equal in timbre throughout the different registers. But since timbre meant one thing by one, and another by another, and since registers seem somehow mysteriously to have disappeared, this latter theory does not obtain to any great degree. Since the purely physical element in tone is breath, then it seems apparent that even pressure of breath will surely obtain an even tone.

All that has been said above regarding breathing has pertained

to its purely physical nature. However, the most significant thing about breathing in singing is not physical. The physical processes mentioned above are necessary and a certain amount of practice is nearly always necessary for the young singer or reader, in order that these processes may become automatic, for such they must become. The singer who thinks of his breathing while singing is just to that extent not a singer, but a breather. Taking for granted that the processes of inhalation and exhalation are functioning properly, there must yet be established a direct mental control. The diaphragm in its effort at controlling the outflow of the breath must needs have a higher agent defining minutely its control. This is to be found in the complete concept of the reading line. "Know what you are going to say," and the breath will not fail. So positive is this that I have yet to find one case of so-called short breath that will not yield to it. On the other hand, I have yet to see the breathing infallible in one who vocalizes, rather than reads. In other words, as necessary as is the resistance of the diaphragm, it is not sufficient to the needs of the singer. Again we conclude that the original use of the voice is to express, through utterance, the mind of man, and that one of the commonest of all ills in singing (poor breathing) is reduced to intelligent simplicity.

CHAPTER IV

TONE

Tone is no longer the great desideratum of the singer, nor is it the summum bonum of the teacher's effort. "The tone is the thing" is no longer the popular slogan it once was. Tone? Vocal tone? What is it, anyway? Something to be judged just as would be a violin or a flute tone? Something purely musical, meeting the requirements only of what is called tone quality? If so, then the erstwhile teacher's exhortation "think the tone" ought to solve the matter. But think what tone? Think a tone like something else, one would suppose. Think a tone like mine, like the diva's, like something surely. Dr. Fillebrown says very definitely that for the individual to think is automatically to form words, so far as the voice is concerned. Now if he thinks *just* tone quality he is denying the original purpose of the voice, the perversion is already committed. Again, let us say that in defining "What is Singing" we almost define tone. If "to interpret text" is the important thing, then tone, as an independent thing partaking of nothing else, cannot exist.

But tone can be defined and acquired. It *must* be. In fact, in order that it serve its part in true interpretation, tone must be more nearly perfect than were it being used merely to attract, as a thing of sensuous beauty. Sensuous beauty of tone has no place in the singer's art, provided we adhere to our definition. Tone then is simply the sustained audible vowel of the word. We have tone in the really good reading of our great speakers and actors. Who could listen to Richard Mansfield or Sir Charles Wyndham and not be struck by the beauty of tone?

Let us consider for a moment just wherein lies the difference between a *spoken* word and the same *sung* word. It is the experience of the writer that nine out of ten answers to this question from students is that the spoken word does not have pitch. But just a moment's reflection will show us that this is not true. Take the word *lo!* Speak it conversationally. Again speak it to someone either in reality or in imagination a little distance away, and it is noticed that the pitch has risen, etc., to varying degrees. Now take the same word at a medium low pitch and quietly sing

it. • What has happened? Why the word has been uttered in quite the same way but the pitch has become more definite by being sustained. And herein lies the only difference between speaking and singing, the sustention of the pitch. The utterance is certainly there—none the less in the latter. Now what has become of the bugaboo of attack? Horrible word! With no less horrible meaning and effect. I quite agree with Mr. Camillo Engle that to attack means “to fall upon a person or object with the purpose of doing bodily injury,” and to attack a tone has about the same result. In heaven’s name, why attack? Why not utter, why not say something, reasonably, at least at first, and possibly out of our sweet reasonableness may grow something of beauty. Ffrangcon Davies, the dean of English writers on the subject of the voice, says out of a wealth of teaching and singing experience, that “beautiful tone is the result of beautiful pronunciation.” And one may well believe it in the light of such readers as the two mentioned above. Simply to think a beautiful tone, then, would seem not to be worthy of the human standard of doing things, but rather through the demand of the man himself, his *best* self, to sing thoughts through beautifully read words. Then the *tone* is guaranteed, for then it must be true tone—and that is all tone has any right to be. But reverting to the age-old dictum of thinking beautiful tones: who is to define our concept of beauty? When is the young singer satisfied that he has a beautiful tone, even in concept? Even sensuous beauty of tone is purely an individual matter. One master of the violin has one conception of the tone quality best suited to, say, the “Meditation” from Massenet’s “Thais.” Another has quite a different conception for the same composition. Both may be *right* or neither may be right; who is to say? This matter of sensuous beauty does not enter into the use of the voice as a determining factor, for which we should be everlastingly thankful, for it is a thing that can never be definitely determined. I, as a teacher, have no right to say to a pupil, “Your tone quality is bad just there, let me show you,” and proceed to “oo” or “ah” in what seems to my esthetic sensibilities to be a more pleasing quality. Such a procedure is not teaching, there is no element of the educational process in it. It is denying to the pupil his

right to think and to express himself, a thing which no teacher really wants to do.

I can do no better here than to refer the reader to the most intelligent thought of the day as expressed by such thinkers as David Ffrangcon Davies in his "Singing of the Future"; W. J. Henderson in his "Art of the Singer"; Dr. Thomas Fillebrown in his "Resonance in Singing and Speaking," etc. There is no possible doubt about the *thinking*-singing world's having accepted this word theory of tone, as is evidenced by these writers, but as teachers and singers, for some reason or other, we do not seem to have caught up with the best thinking of the times, and I for one believe that we simply cannot break away from our tradition worship. And moreover we do fall (excuse the street language) for a certain amount of fetish worship and catch-phrase instruction instead of thinking the thing through to the—possibly—bitter end.

The three chapters, nine, ten, and eleven, on "Tone" in the Davies book are absolutely vital. Just a few high points here, such as: "Human, and mechanically produced tones are two different things. All great vocal results have been secured on natural and fundamental lines," showing the author's clear-cut differentiation between the two kinds of tone. Again, "Man can make no personal and available musical sound without the medium of a vowel, to which a consonant may or may not be added, according to the nature of the sound." * * * "Human tone is indissolubly allied to speech. We can make no tone which will not be simultaneously a word or a part of one." * * * "The character of the word, accordingly, and not that of the tone, per se, is the safeguard." * * * "A student's aim should be to sing a word, rather than to make a tone * * * and fine tone is the inseparable companion of fine pronunciation." * * *

Dr. Fillebrown, while he persists in speaking of the "speaking" voice and the "singing" voice, has some very significant ideas along the line of the basic principles of utterance in singing, in his Chapter II, "The Speaking Voice and Pronunciation," e. g., "Beauty of tone is not everything; the singing of mere sounds, however lovely, is but a tickling of the ear. The shortcoming of the Italian school of singing, as of composition, has been too exclusive devotion to sensuous beauty of tone as an end in itself.

The singer must never forget that his mission is to vitalize text with tone. * * * The singer is, therefore, an interpreter, not of music alone, but of text made potent by music." And particularly, "We cannot think except in words, nor voice our thought without speech. Vocal utterance is thought articulate. Therefore, instead of prolonged attention to tone itself, training should be centered upon the uttered word, etc."

W. J. Henderson, one of America's foremost musical writers and critics, in "The Art of the Singer," devotes most of Chapter X, "Treatment of the Voice," to the uttering basis of tone. The entire chapter needs to be read to get his full import. His contention as to Americans is that we do not give enough attention to our speech as a matter of common school education; our vowels are not pure, our consonants, especially final, are too often dropped, etc. Consequently, when we come to sing, pure diction plays no part in tone development, for as a general thing we do not have it. We find it necessary then to develop both tone and word, and usually in this order, and as a result, we have a very noticeable artificiality throughout.

Now just here I want to lay stress on this very point. So-called *Vocal Culture*, with its tenets of tone placing, nasal resonance, and what not, had in it some valuable suggestions, productive of certain pleasurable vocalization. But since it was not predicated on the word basis, enunciation had later to be superimposed. Then it was that certain difficulties were encountered in the singing of certain vowels at a certain place in the voice. The whole process was one of compromise between sensuous beauty of tone and virtue of reading, with the emphasis laid upon the former. It would certainly seem that to place the development of tone first, to spend years in the acquirement of a tone, then later adjust our enunciation and pronunciation to this tone concept, is, to put it mildly, placing our cart before the horse and backing down a rather narrow lane of progress.

One other phase of this matter which does not seem to be generally understood in its true light is the fact that parading a beautiful voice through sensuously beautiful tones, purely and simply as a matter of physical exhibition, is vulgar and coarse. "Vanity, vanity," saith the preacher, "All is vanity." And yet that is precisely what we have had in abundance, still have all

too often. That is what we as teachers have been accepting perfectly good money for developing in the unsuspecting pupil. We have been denying to ourselves and our pupils a real education. We unco guid raise our eyebrows and deplore a public taste that makes the girlie shows the most productive of revenue, but when we send our pupils parading beautiful voices, simply, may I ask what is the difference? Why be priggish about one and unctiously satisfied as to the other, when there is only the difference of the lower or upper part of the human frame? Preaching is poor kind of teaching, but one wonders why we cannot establish an intelligent, *man* standard and adhere to it. How can the intelligent teacher be satisfied with making his studio a vocal "Marinello" shop? For this is precisely what he does when he simply "fixes up" a pretty voice.

Pursuing the theory that the word must ever be kept uppermost in the singer's process, then, means that such purely mechanical exercises as vocal methods, vocalizes, etc., can have no valuable place in the singer's education. This is said guardedly and after mature experience, both with the use of our so-called "vocal methods," and without them. Their use is productive of some degree of rather pleasing vocalization, but destructive of the sincere regard for the thought in the words. They produce in the singer the habit referred to by Gluck, that of "using the words as pegs to hang the notes on," and all too often, twisted, broken, or bent pegs. Vocalization, never so clear, never so pretty, never so musically articulate, is not singing in the true sense of interpreting text.

CHAPTER V

RESONANCE

Just here we reach a point in our consideration of the original use of the voice with a little feeling of presumption. Not a feeling of apology, however, in the least, for whether what is to be said shall convince or not, there is no doubt about our conviction in the matter.

Resonance, that something attaching to tone which makes us think of physical laboratories, sound wave measuring machines, and all sorts of paraphernalia bearing upon the scientific principle of acoustics. I am sorry that I do not know more about acoustics, but I am sorrier that some other folks do not know a lot more about it than they do. Architects and builders of concert halls and auditoriums, for instance. I am reminded here of the hurried haphazard manner in which the Auditorium in Chicago was thrown together in order to have it ready for the Columbian Exposition, and what marvelously wonderful acoustics the great barn of a place possesses. And, too, how laboriously musicians, architects, and laborers worked together months and multiplied months to build the Memorial to Theodore Thomas, Orchestra Hall in the same city, which would surpass anything anywhere acoustically; and with what pitiable results.

Well, what has this to do with vocal resonance? Perhaps nothing; resonance with all its association of experiment suggests acoustics, and vice versa. There seems to be a great deal known about vocal resonance, the resonating cavities, etc., for certainly a great deal has been written about it. A great deal of time has been patiently spent in countless studios *placing the voice*, so that resonance might be the result. And there has been some success attendant, so far as the physical element of resonance alone is concerned. I remember a good teacher of mine whose constant exhortation to me was "sing out of your eyes." I thought I knew what he meant, then—I don't know now whether I did or not, or whether he did or not. Another very interesting experiment performed on me was as follows: Now try to visualize a graduated scale lying along the nose, beginning at the bottom of the nostril in next to the face and running up to the bridge of

the nose. Now take some given syllable, such as "eh" or "ah," at a given pitch in the lower part of the vocal scale and sing up five notes in the diatonic progression. Now the little arrow pointing to our graduated scale must move upward from one to five as you sing upward, then back downward as you sing downward. Cunning little device, simple, and productive of a wonderful reed-like quality of tone which carries marvelously, also I might say, should carry the singer into remote regions where human ears would be spared the agony.

Now all such inhuman treatment of the voice as the above true examples are, can never be productive of any merit, and my contention is that the singer attains whatever of success he may achieve in spite of, rather than by the aid of them.

Resonance? Of course, we must have resonance; no one will contend that there can be any effective use of the voice, either in speaking or in singing, without resonance. How to get it: that is the problem. I have indicated above that the concentration upon the resonating agents or cavities by the student produces a certain *bald* resonance. But this is accomplished at the expense of vital reading. We have as the result of such concentration a certain resonant vocalization which defies intelligent utterance. Now can resonance be accomplished and at the same time pure utterance be preserved? It is my sound conviction that it can. This conviction is based, first, upon a secure belief in the original purpose of the voice, and that the best use of the voice comes through a consistent and persistent adherence to this belief; and this conviction is strengthened by more than a dozen years of watchful experience with all kinds of voices.

We have been told always that tone must be centered in the hard palate, just above the upper front teeth. Now, of course, we know the vocal chords establish the pitch, and the pitch grows into a resonant tone somehow before it leaves the lips. One writer emphasizes the necessity of one locality, another emphasizes another, etc., ad infinitum. Doubtless all are right, but when one says: The vocalized air must be forced up into the resonating cavities in the nasal passages just behind the frontal bones, but must be brought ^{course} and down through the mouth to the outside, I get lost. ~~It is~~ I am dense. I am not of sufficient technical intelligence to perform the feat, and I really am not.

Besides, when I make the effort at the process, I utterly forget what I am saying, or that I am saying anything, consequently, do not say anything; I merely bleat.

Notwithstanding my rebellion at the above kind of mechanization, I do believe that just about such a process actually takes place. I am perfectly sure that some sort of tortuous course is taken by the vocalized air in its becoming possessed of resonance. But I believe there is a perfectly simple way of affecting it without concentrating upon the physical factors involved.

Let us accept the fact of resonance without going into any hypothetics. We all know what we mean by resonance, and we all want it. But my contention again is that it is a mental thing, and acquired by a certain mental rather than physical process. Moral conviction is the most necessary agent for resonance. I have something which is true and needs to be said. I believe in it sincerely, and my native desire to express causes me to utter this thing which I believe. There is a certain "mustness" that enters into the process. I suppose it might be possible to imagine a convincing speaker or singer whose tone be not resonant, but if countless other good vocal processes are violated, then of course the resonance is impaired. But if conviction is attended by good, as Mr. Davies expresses it, *fine* pronunciation, sufficient breath support, etc., then the resonance is guaranteed, *almost*—not quite.

The focusing of the voice is a most necessary element in satisfactory speaking and singing and an element which is all too often neglected or overlooked, more often in speakers than in singers, I believe. I think it was the elder Marchesi who said a long time ago "Sing to the back row." That expresses it pretty well. This matter of considering the distance the voice must cover enters into the matter of resonance to a very appreciable extent. The writer was present on a certain occasion when a rather ambitious singing student had an audition with Johanna Gadski. The diva's comment upon the student's singing was that she would doubtless improve the whole quality of her singing if she would do more of her practicing away from the piano desk, in a large hall, auditorium, or church, or better still, outdoors. That is the point exactly. For the voice to carry, and that is largely what we mean by resonance, it must have a place to carry

to. One's mental adjustment to the distance involved is absolutely necessary.

Mr. W. J. Henderson, in his "Art of the Singer," makes some very pertinent remarks right along the line of resonant speech and song. Beginning page 151—"Most concert goers have observed with wonder the ease with which English tenors, Mr. Lloyd, Mr. Davies, and others, sing English text and rise to their upper G and even A and B flat. * * * There can be no doubt that the round and mellow English speech is the secret of the English singer's easy treatment of his vowels in song. The Englishman of culture uses a good free tone in ordinary speech and softens almost every vowel sound. Thus when he comes to sing, his vowels lie well in his mouth." * * * "What about the Americans? Only a few, very few of us speak English as the English do. We have our own "accent," as it is called. We are a nervous, eager, strident people. We know it, though we do not relish having foreigners tell us about it. We speak not mellowly, not with lax tongues and palates, but sharply, shrilly, with hardened mouth and with tones forced back upon the palate.

"Our 'ah' is almost an 'a' as in 'at.' Our 'ee' is as hard as hate and is squeezed out over tongues jammed resolutely against upper teeth. Our 'i' is begun in the middle of the throat and ended almost at the lips. We strangulate two-thirds of our vowels and swallow half the other third," and more to the same general effect. Honestly, we are not ready to sing, must of us, because our utterance is so faulty. Center our tones against the hard palate? Why not better say enunciate clearly and cleanly, using the tip of the tongue, teeth, and lips for articulation. Pronounce with religious compunction the vowel in its purity. This will get resonance, and at the same time preserve the thought through the word. Mr. Henderson says a little later in this same chapter that with pure utterance the "whole bag of 'vocalization' tricks can be thrown overboard." And a large number of the vocalization tricks used by the average "vocal culturist" is presumably to produce resonance.

Let the message in the song be the constant guide. Believe in it; believe in your need of expressing it. Revel in the pure beauty of the words, the sonority of their vowels and the crispness of their consonants. Think your voice out away from you

to the distance you have to cover, keep the idea of this distance clearly in mind, and make your utterance really personal. Then what about resonance? Will it be necessary to concentrate upon this or that resonating cavity or point? Will the nose enter in just to the necessary amount, etc., etc.? Why of a certainty; otherwise we are not divinely made. To argue otherwise is to deny the human standard and force us in the use of our voice onto a purely mechanical, instrumental basis.

Just let me say here that I believe a genuine use can be made of the usual resonating exercise, the exercise that forces the tone up out of the throat against the hard palate and into the resonating cavities. Such practice is very probably necessary for the impaired voice. Dr. Fillebrown testifies that in "patients" of his, after undergoing a cleft-palate operation, or one of similar nature, he found these exercises very beneficial. But he also says that to the average person to think is to utter, or at least to form words in the mind. Now I wonder how often the pupil with an *impaired* voice comes to the singing teacher. I should be afraid to guess. As for myself, I have had many impaired ears, but as for an impaired voice, I am positive that I have never had one. Not all of my pupils have sung. I actually admit it, but lack of imagination, insufficient desire, and indefiniteness of purpose have been invariably the cause of their not singing. In so far as I have been able to inspire a pupil with an appreciation of his language, and a worth-whileness of genuine musical reading, just in that far have I succeeded in getting a pupil to sing. Why hang on longer to the old nostrum that I, as the teacher, possess something of a mysterious nature, which for a certain number of dollars, I convey to the pupil? Teaching is not a process of bestowal, else teaching has no place in the educational process. Intelligent stimulation and suggestion seem to be about the best sort of teaching, leaving the student free to originate some of his own learning processes. The greatest teachers I have ever had are those who have stimulated me along the lines of original thought, not those who have laid down empirical statements for me to absorb, and monkey or parrot-like, reiterate.

Resonance, then, is something that must come from within, prompted by moral conviction, affected by the distance over which the voice is to carry, and supported by diaphragmatic resistance of the breath.

CHAPTER VI

MUSICIANSHIP IN SINGERS

The insistent striving for tone, on the part of singers and teachers, is undoubtedly responsible for a great many of the singer's faults. One of the most reprehensible of these faults is a lack of genuine musicianship. Singers are universally recognized as the poorest of musicians. Indeed, singers almost openly admit it themselves. Some go so far as to be brazen in their ignorance of the most elemental principles of music. True, this condition is slowly changing, but it is remarkable that such an anomaly came to exist—an unmusical musician! Again, the charge is made that the singing world has run tone mad, to such an extent that no time or consideration is given to music itself.

As for true musicianship, I sincerely believe the soundest preparation for any student of music is through the piano-forte. A broader, and at the same time a securer grasp of all kinds of music comes through an early and continued study at the keyboard. Piano ensemble is almost the basis of all concerted music. The child cannot study singing seriously. Of course, he must sing, and will sing, but everybody knows that only with maturity comes the serious work of the singer, so far as the voice is concerned. But not for one moment do we think of the singer waiting until maturity is reached before beginning his study. Very often the teacher of music is asked by parents, when should the child begin the study of music? Now there is a chart of music, which should be introduced at the chart age, that is at the same time the child is getting his chart in other things. If this chart process is delayed, it becomes much more difficult to acquire. Really, it is a sad sight to see one mature in years laboring at chart—in letters, music, numbers, or what not. To be sure the present activity toward music in our schools is accomplishing a great deal in this direction. But I am frank to say that it cannot possibly accomplish enough where music is thought of at all seriously for the child. After awhile, when we shall have come to think of music as being something apart from exhibitional stunts, and music has become a regular curricular subject, then I think our public school music may be taken seriously, but

not until then. I think I dare speak freely on this subject, as it happens to be the particular field in which I am working.

Piano then—a lot of it, and every day application in the classroom, should be the early preparation for the singer, just as it might well be the preparation for any other musician. I understand that at present there is a very general effort on the part of serious violin teachers to develop sight singing in their young pupils. Now sight singing by solfeggio is largely a mechanical process and may be overdone. In fact, for this very reason, there is a school of school-music teachers growing up who oppose the use of solfeggio. Yes, it is old-fashioned, and *do re mi* is not exceedingly musical, but so far, there seems to be no device which will exactly take its place, and until there is, I, for one, am continuing the use of it. One thing is sure: anything that improves the ear is not only worth while, but necessary to the musician, especially the singer, or player upon an unfretted instrument. Notwithstanding the apparent necessity of such fundamental musical ability, there are so-called big singers today who scoff at key, signature, etc. What has that to do with it, they ask. The public wants a beautiful voice, and I have it, ergo and so forth. Of course, this is nothing but of the earth earthy, and unless high ideals are kept by at least a few faithful pilgrims, our art surely becomes decadent. The singer must care about all of the so-called petty details of his art, just as must the instrumental musician. Since the art of singing requires less time and attention to the physical detail of technic, just that much more time and attention may be given to the detail of music itself. For this very reason the singer can be, and should be, the most sincerely musical of all musicians. He is not, simply because this extra time and effort are expended on tone.

Singers are, too, as a rule all too narrow. Rarely is a singer found who knows or cares for orchestra or for orchestra work. In looking over the score of one of the standard oratorios with a rather well-known singing teacher, I was surprised to find that this teacher knew absolutely nothing about the orchestral instruments and their technical names. Blandly he asked what were the hautboy, gran casa, corni, etc. And yet this man was proposing to do the work with chorus and orchestra! Mirabile dictu, and if the thing ever took place, one can easily imagine

it was horrible factu. Such crass ignorance would be abided in no other field one can think of, but that of the singer. One cannot believe it is to continue. It is impossible to believe that the art can survive under such conditions. It is high time that the world cease petting and pampering these spoiled children, and demand of them the same virtues that it requires of other musicians. Even that is little enough, especially outside the field of their own profession. But that is another story.

Where is the singer who knows anything about rhythmic nuance? And yet what a perfectly simple model he has for nuance in every line of his song. He has his subject, his predicate, his principle and secondary modifiers, etc. The relative importance of each is so easily brought out in the melody, by rise and fall, long and short notes. In fact, the whole significance is enhanced by the musical setting. But, as a matter of fact, this very beauty is often lost by the singer in a slavish adherence to one of the studio mandates; i. e., smoothness of vocalization, evenness of scale, as though these things were of any virtue as ends. The singer who fails to read, and therein also fails to accomplish artistic rhythmic nuance, fails in the two most vital elements in singing, and sacrifices them to purely technical means. The singing teacher who fails to acquaint his pupil with innate beauty of language and rhythm, fails to teach singing according to our definition.

Musicianship is almost entirely a matter of education. Away with the ancient dogma of musicians being born, not made. It is a ridiculous untruth, and not worthy of consideration by serious people. Of course, there is a variation of musical talent and ability, just as there is a variation of talent and ability among lawyers, or physicians, or cobblers, or bakers. I sometimes feel that poor little Mozart did a great deal of harm in this world. Playing the harpsichord at three years of age; playing in public when he was six; on an extended concert tour from seven to ten years of age. Really the world has never entirely recovered from Mozart. Unless a child is a prodigy, there is no use in spending time and money on his musical education. Truly, if music is only a matter of natural endowment, why all the present endeavor in the way of music in the schools? Of course, we know better—a great deal better. But sometimes I

think we as teachers rather overlook the fact that a great deal of music has to be taught, and studied, and learned. Piano teachers often teach as though the child should have come into this world naturally endowed with a thorough knowledge of rhythmic; of not only the major scale progression, but even of the minor, in its two kinds and three forms. Gentles, this all has to be taught, not only through the eye, but through the ear as well, and any compromise in the matter is sure to lead to serious trouble later on. For the most part, the instrumental musician is coming to an acceptance of these facts, and is preparing himself. But lo, the gentle singer, is still very much "lo, the gentle lark."

So often it is true that the singer has no chance to be a good musician. After reaching maturity he discovers that he has a voice, and thenceforth all effort and attention are directed toward the development of this voice. Really it is not fair to expect him to be anything but a vocalist, since nothing else seems worthwhile. The fault lies, then, not with himself alone, but with the public and especially with the musical public. When we as audiences come to judge the singer's performance by the *what*, rather than by the *how*, then will the singer be expected to be a genuine musician. What is the drift of conversation by the casual group of concert goers relative to any given singer? Usually it turns to the marvelous tone quality, or to the exceptional agility of the voice, etc. What about the program? What about the music and the literature presented? Aren't these the real things? If these things are uppermost in our recollection of the singer, aren't the mechanics almost necessarily guaranteed? Musicianship among singers must improve, then, just as virtue in reading must improve.

One must indeed be pessimistic to have no faith in the progress of art, wherever one finds it. We are likely to become impatient, and expect the entire cosmos to change in our short generation. But fortunately things do not happen that way. If there is need for change, and certainly there is, it will surely come about, not willy-nilly, but by the earnest and continued efforts of the faithful. And the time element must be there, just as it must be in the development of the individual. Sometimes we are prone to hark back to past ages as possessing real and unique

virtue. We so often have the age of Bel Canto held up as the golden age of song. Well, none of us was there, so we can't say with any degree of authority just how much better the world was singing then, than now. But as for me, I am not willing to admit for one instant that the bel cantists sang better than we do today. I am sure not nearly so many people were singing then as now, and that means a lot. And, too, the music of the bel canto period was certainly very simple and tame as compared to the music of our time, and that of the great masters who have lived since that time.

Oh no, not for one moment are we to believe we are making no progress. We are. But that is no justification for refusing to see wherein we may continue to improve. And since practically the entire musical world is in agreement as to the poor musicianship of singers, we cannot, as an honest profession, refuse to look to this very weakness and strengthen it.

CHAPTER VII

SINGING IN ENGLISH

In a consideration of the language to be used in singing, we are naturally concerned, again, with the definition of singing. Granting that the singer may be able to use a musical tone, which is a part of our definition, in singing in a foreign language, the question of interpretation of text must be answered. Beyond any possible doubt, the Europeans give more attention to the study of language than do we Americans. It is not at all unusual to find a Swiss or a Frenchman, or a Russian, who speaks three or four languages fluently; in fact, so fluently that one may concede that this type of European linguist actually thinks in any one of several languages. And yet, we do not suppose that the mother tongue ever fails to satisfy most thoroughly the demand of expression. If this is true, then the very best singing, even in such a singer, would be done in the native tongue, granting that it might be done very acceptably in some other.

However, we are trying to get at the matter of singing most particularly from the standpoint of the American student and teacher. Surely for the American singer, is his thinking done in English. Rarely does the American so completely master a foreign language, that thought comes to him without effort in such language. O yes, it does happen, and some of us who have been reared among the Mexicans, acquire a fairly good conversational Spanish, of the Mexican variety. And we have picked up a few of the camp songs of these folk so that we can sing them. But such singing can hardly be considered as artistic, nor would we care to let our singing of these rather common songs serve as a criterion of our work.

If we are to interpret text, and we must if we truly sing, we must have as a medium the language of our natural utterance. The question then arises: Are we who speak the English language to sing only songs written to English words? If so, then can a song, the words of which are translated from a foreign language, be accepted? Let us admit at the outset that the translated songs do suffer a loss. The simple beauty of expression must be, at least to a degree, lost. But if we sing the song in

its original language, first of all can we truly interpret the text? Are we able to think the song accurately and sincerely? This is from the standpoint of the singer alone. But the singing of a song always presupposes an audience, either real or imaginary. If the song is sung in a tongue foreign to the audience, then what about the loss entailed? Clearly the performance becomes one to be judged simply by its mechanical substance; e. g., tone quality, vocal agility, and perhaps its musical virtue, if perchance it possesses any. Here seems to be a much greater loss than that entailed by the translation, in which at least the substance of the thought is presented. To be sure not all translations are good ones. Oftentimes beautiful German and French songs cannot be used before English audiences, for the reason that no thoroughly satisfactory translations have been made. Again, the singer, if possessed of sufficient literary and poetical ability, finds it possible to make very agreeable translations himself, if not for the entire song, for at least a phrase here and there, or even a word may be changed, thereby gaining much in the reading.

It would indeed be sad for the English or American singer to be deprived of the great German lieder of Schubert, Schumann, Franz, and the short songs of Brahms, Wolf, and Strauss. But really there are wonderfully adequate translations of almost all the works of these masters, particularly those of the first three mentioned, making an occasional alteration in the Franz, Peters Edition, since they have not had so universal acceptance as have those of Schubert and Schumann, the translations have not been so well done. The great war with its attendant excess of patriotism, either false or true, has served to keep our groups of lieder of our song programs. But they are not lost, and already one sees them slowly finding their way back. Fortunately, they are being sung almost always these days in English, and so far as a great many of us are concerned, we prefer that they continue to be so sung. American audiences are really hearing these greatest of all short songs for the first time, since they are getting the words for the first time. Before the war they only heard the music, which is only half the song.

The erstwhile song program, beginning with the bel canto group in Latin-Italian, followed in succession by an aria in Italian, a French group, a German, or worse, a Russian group,

culminating in a group of rather insipid "little" English or American songs, thank heaven! is a thing of the past. I wonder if the war has purged us of that much vanity. If it has, one may almost feel as though something worth while had been accomplished by that holocaust. It is not at all seldom now that a song program is all in English, Shades of tradition! We have even found that Handel wrote in English; that there was even before Handel a writer who wrote not only singable songs, but wonderfully beautiful and expressive English songs—Henry Purcell. True, we do remember now, we had to "take" a song by a writer of that name in our studio days, "Nymphs and Shepherds." But it was so smothered by the Italian fioritura, by the French accentless pastorality and by the German ponderosity, that we had almost forgotten that English songs had any place during those halcyon days. Besides Handel and Purcell, we are hearing rare English, Scotch and Irish folk songs. And the American Negro Spirituals are being heard as never before, read by a few of our singers in a truly spiritual manner. Glorious day; may we never see it wane!

Opera in English? Ah, that is the question that is being debated again on the pages of our musical journals, very much it would seem just now, in a result favorable to the affirmative. I think it was W. J. Henderson—oft referred to in these meanderings, for which we crave his pardon—who once replied to this question: What's the use? We can't understand the words of our English and American singers anyhow, so why not let them sing in any old language that suits them. And so there you are. When we come to demand artistic singing, true singing, of course we shall have opera in English. Yes, it can be done; it is done. The most impressive performance of Parsifal ever produced in this country, I dare say, was back in the old Savage days. Carmen? There is a wonderfully adequate translation of Carmen, attested to by all who have heard it done by good singers. Ay, there's the rub! Opera in English has rarely had a fair chance, for the reason that the good singers have never been allowed to do it. Tradition worship has kept the "high brow" in opera. Tradition worship and Society. What does Society care about intelligence? It refuses to think; doesn't pay its golden shekels for the privilege of thinking, but prefers to sit in conspicuous

places, vantage points, and be bellowed to in a foreign jargon. Ha—that's worth real money. Let us not delude ourselves for a moment though, with the idea that music, or art in any form can get along without their golden shekels, for it can't. The commercial can't be kept out of art; the only danger is in its becoming too thoroughly commercialized.

The funny old story of Germany's first effort at opera is quite equaled in ridiculousness today. Italian opera blazed forth to the world in 1600. Heinrich Schuetz was commissioned to bring the Peri "Daphne" to Hamburg for performance. Of course, the Germans insisted upon a German translation—stolid unimaginative folk! No sooner said than done. But mercy! it wouldn't sing to the Italian music. So, then, Schuetz set about writing new music for the new words. Now for our modern parallel: An American school teacher, not so very many years ago, out of his experiences in the Orient, wrote a beautifully pathetic story of a little Japanese maiden and an American Army lieutenant. Some of us remember reading it as it first appeared in an American magazine. Immediately it was seized as being an ideal story for opera, but thinking that we had no American composer capable of setting it to music, we turned to the reigning Italian favorite, Puccini. It was impossible for this composer to write to the English words, so an Italian translation was made, to which the great opera writer wrote our very popular "Madame Butterfly." The work is purely modern Italian; all original beauty is lost, and American audiences accept it, not realizing that its Americanism might have been preserved. In "La Fanciulla del West," we have the pathetic scene of a half dozen foreign gentlemen strutting around in high boots and cowboy spurs, singing Italian, while the hero is made ready for a lynching party in front of a mining saloon of the mythical American West. In the language of one of our modern short story writers, "Lar, Poor Lar." Consistency, thou art surely a jewel.

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Old Pepys, in his Diary candidly acknowledged his inability to enjoy the foreign vocal music of his day. It meant nothing to him, and the old fellow refused to accept it, simply because of its vogue. Just here it may be remarked that England deserves the credit for the amazing popularity of Italian opera. Covent Garden is not the birth place of Italian opera, but truly has

it been the cradle in which it has been nurtured and reared. Italy, with her prestige waning during the last four hundred years, could never have guaranteed the success of her opera, but England, becoming infatuated with Italian opera, and being not only mistress of the seas, but also master of art and letters, made Italian opera supreme. So, we have ourselves to thank. But isn't that mission served, and hasn't America done her part by foreign music and musicians? Aren't we due to develop something original and intelligent? Not Americanism in the silly, narrow way our flapdoodle politicians are shouting, but sincere American effort in a much neglected field. Not until songs are sung in English, and more of our really good English and American songs are sung, can we expect to develop an original school. It seems foolish to expect it before. Real singing, true singing, the kind that interprets text in English, will surely stimulate a sincere effort at more genuinely original English music.

CHAPTER VIII

RECAPITULATION AND APPLICATION

Theory, unless held to practical application, is likely to become mere hypothetics. Knowing about a subject is sometimes far short of knowing the thing itself. If all the foregoing theory cannot be applied in singing and in the teaching of singing, it is idle. "Of the making of books there is no end, and much study is a weariness of the flesh."

By way of practical application and concrete illustration, let us follow, briefly, the course we would pursue with a new pupil in the studio. In fact, the following is approximately the method the writer uses with a pupil. Pardon the use of the first and second personal pronouns; they simply come a little more naturally and make the procedure more direct.

We are not to suppose that you are approaching a new subject. You say you would like to sing, but that you know nothing of the process; it is something new and strange to you, and consequently you are timid. You are afraid of the sound of your own voice in the new use of it. Now this voice you are going to use is the same voice you have been using always. You use it very naturally, you express yourself very clearly, because you use it unconsciously. Let us see if we cannot continue to use it quite as naturally in singing. You have come to know quite a deal about music in your study of it in the schoolroom and from your study of the piano.

But you have gotten the idea somewhere, perhaps from associates, or perhaps from books or articles you have read, that singing involves a very complicated and mystical process, which only the so-called "vocal teacher" can give you. In truth, you have heard the singing voice mentioned as though it were something different from just the voice. Now suppose we lay all these preconceived notions aside, and think of the voice as we have always thought of it—the organ of speech—and that you will continue to utter with it—to say something expressive of thought.

Perhaps you may be thinking that you will use the voice as an instrument, capable of just tone. An instrument the quality of which you will endeavor to improve and upon which you will

play. Again, let us lay aside such a conception and be satisfied with the God-given purpose of the voice-utterance. Never mind just yet the musical part of our process; it will follow, and surely.

Now that we have gotten the proper conception of the voice, let us see what we are setting out to do in singing. "Singing is the interpretation of text by means of the voice in musical tone." Let us keep this definition clearly before us, and adhere as closely to it as we can. The first part of our definition is the most important part, and as we shall see, determines and secures the latter part. To interpret the text with the voice, means to read, with all that implies. If your elementary education is lacking, in so far as reading is concerned, then we must give some attention to it—just how much will depend upon your need. But to attempt to sing with an insufficient and insecure ability to read is impossible. Did you ever hear anyone sing whose words you did not hear distinctly? Why of course you did, alas, many times. Miss Blank, just returned from Flapper Finishing School? Oh, yes, to be sure. You do not enjoy her singing? No? But supposed, of course, the trouble was with yourself, for her singing must be eminently correct, coming with the assurance of such authority. Well, now as a matter of fact, the lovely young lady was not singing, was she? for she did not interpret text. So we shall have to make sure of this greatest element in singing—the reading element. We must guarantee that your singing be intelligent, first, so far as the reading line is concerned, and we must do it at no sacrifice of the musical line.

You wonder just a little whether or not that is always possible. Let us look at a good old English song I have here on the piano. Oh, you expected to study an old Italian air, or a piquant little French folk song? You are disappointed that when you came to study "vocal culture," and pay real money for your lessons, that you should be asked to sing mere English. Well, my dear, we shall do the English ones almost exclusively. For my part, I think in English, almost entirely. O yes, I have studied German, and French, and Italian, and talk a pretty fair brand of Mexican Spanish, but I do most of what little serious thinking I do in English. Consequently, when I come to interpret text, as I try to do when I sing, I naturally choose English. Now, no offense, and I hope I have not hurt your feelings.

Back to the song here: A rather virile writer, a good many years ago, wrote,

"I'll sing thee songs of Araby
And tales of fair Cashmere," etc.

We want to see whether or not reading the line will do any violence to the melody as given it by Frederic Clay, the composer, or vice versa. When I read that first line you notice that my voice rises on the word sing, and that it moves in rising inflection on the three syllables of Araby. Now let us sing it as Clāy has written the notes. Ah ha! discovered something, haven't we? Now, there is the test of a well made song: the melodic line must be very nearly parallel to the rise and fall of the voice in reading the words. In other words, the musical phrase and the poetic line must not only agree as to duration, but they must move by the same general curve. The only difference we find in singing a word, and speaking it, is, that in singing it the pitch is sustained for the length of the note attached; it is uttered just as in speaking; the vowel must be pronounced just as purely, and the consonants enunciated just as clearly. So far, so good. You see, we are making some real progress.

Now we come to the matter of support, or force, in singing. This is almost entirely a matter of breath. Up to this point the process has been largely mental, or psychological, rather than physical. Vocal tone is nothing more than breath made audible. So our breathing must be made as nearly perfect as we can make it. Take a standing position, easily erect, heels almost together, toes a little out, shoulders on a line, chest up, but not thrust out; eyes out, not down. Now sigh the breath out easily—a good comfortable sigh of contentment, not one of fatigue, for such a sigh usually is accompanied by a "slump," with the shoulders falling forward. Part the lips slightly and sip the breath in, feeling a gentle filling at the waist. Continue the slow sipping breath until you feel comfortably tight, but do not let the tightness extend up under the chest. Repeat the breath a half dozen times. This exercise should be continued, with a change of position after each half dozen breaths, for about ten to twelve minutes, and three or four times a day. By way of caution,

place the finger tips over the pit of the stomach, letting the thumbs extend around to the sides, about the bottom of the ribs. From day to day, seek to have the expansion extend around to the sides, from the front. Occasionally, when not doing the exercise take a mental check on your breathing, seeing that it is low in the body. High breathing is not only bad for the whole constitution, but impossible for the singer's success.

Now let us develop the exhalation, since the above exercise should secure the inhalation. Take the same position as in the first; sigh the breath out, as before. Now take the same deep breath, but take it instantly. Hold the hand about ten inches in front of the lips and blow very gently a small current of air into the tightly stretched palm, so long as there is breath in the lungs. Make a test of this with a watch having a second hand. Develop this exhalation to 25-30 seconds. Continue this exercise until at least this duration of the exhalation can be attained. This exercise is almost exactly the same process as is used in singing, the breath simply being made vocal in the latter.

Now there are other exercises which may be added, as your case seems to demand, such as puffing exercises to stimulate the action of the diaphragm. This diaphragm is the resisting muscle in breathing, and unless it stands out at a point of resistance, the abdominal and intercostal muscles force the breath out too quickly.

We will suppose now, that quite a little time has elapsed since our pupil began his study, and that we are ready for the consideration of tone, that marvelous something to which the pupil expected to devote most of his time. Tone, and tone-concept, in my opinion, can best be approached through a song, decidedly not through exercises first, if perchance at all. Back to the pupil:

Read me the lovely old verse by Ben Johnson, "Drink to me only with thine eyes." Oh, you have never had lessons in expression—you really do not pretend to read things aloud? But you would sing. How about our definition or do you prefer to vocalize? Well now there is a host of vocalization teachers, and they are needing the money badly. There, never mind. The Professor will have his little joke. Come on, now read the little poem. There, that is not bad at all. Of course, we must clean

up those vowels. The "i" in drink must be an "i," not an "e." And the word "eyes" has only one syllable, not two. Keep the "e" sound out of the "ey" part of the word, just as though it were spelled "eys." Now, read it again. Make it mean something. You want me to read it for you first? Oh no! not that. Monkey sees, monkey does. Not so with man. So, that was much better that time. We will sing it at the next lesson, for you will be ready to sing it then. No song is ready to be sung until it can be satisfactorily read. Nor is one ready to sing until one can really read.

Where does the tone and tone-development come in? you ask. Why, it has already come in, in the reading. Pronounce well, enunciate clearly, keep the diaphragm out, securing the steady flow of the breath, and tone is secured. What kind of tone? Why, your tone—your very own. But you would like to sing like this or that great singer, whereas you have no right to do so. Develop your own voice; make it pliant and flexible and forcible, but always let it be yours.

Do not think for a moment that we shall be satisfied with our present stage of development, but as this natural process is continued from day to day, and month to month, there is sure to be steady growth—growth of every kind. The tone grows with our conception of the needs of our song. Quality, resonance? Why they are but reflected elements, determined by mentality and its accompanying physical expression. Thinking the tone out away from you, and giving it the breath support, gets it out to your audience, either actual or imagined. Keep striving for it with redoubled ambition, and the result comes as a natural consequence.

Now you are stripped of the early desire for artificial effects. You no longer want to make vocal sounds on foreign words. You no longer desire to "put up a front." You are not concerned about folks thinking you are, or are not, "professionally" equipped with this or that foreign diction. You desire to express thoughts and emotions which are yours, and which you have a right to give to others. Poise is guaranteed, because of your genuine possession of the thing itself. This is what really matters. Consequently, you read good literature, classical and modern. You

study all the good music you can, for in so doing you learn to think the thoughts, and acquire the means of expression of the masters. You become an artist, at least? in embryo, by absorbing art. You live, for only in living does one possess life, and life is art. Truth becomes your great purpose, and truthfulness of utterance a passion.

All of this takes time, but time is only the avenue leading to eternity. This must take time, for the time element is absolutely necessary. A wise man, a long time ago, said: "There is no short cut to musical proficiency, and if there were, I should not want to take it, for then I would miss all the fun of going around the long beautiful way." We are in such a hurry, we Americans. We have become a nervous, impatient people, through getting rich quick, acquiring the semblance, rather than the substance of things. We want, in the way of education, a sort of vocational training, which will insure our "getting by." Now this "getting by" may serve for a time very satisfactorily in the rather prosaic field of existence, but it has no place in art, nor in the art of living. One finds it difficult just here to resist the temptation to preach. Really, shocking as it may sound coming from one in my station, music is not an end in itself. Music is one of the many great means to something higher and better—Life. The possession of music, and real musical ability and efficiency, mean life—life more abundantly. Abundant life is what we want—what everyone wants, no matter what line of achievement is followed.

So, then, singing becomes a matter of living. Vocal agility and prettiness play such puny parts, after all. To sing well means to have lived well, in mind and in body. It means expressing vital experience through the most natural means of expression we possess—the voice. And more and more we come to recognize that the voice is not a little instrument concealed in the throat, possible of being reflected by the laryngoscope, but that it is the whole body, lower as well as upper, concentering upon this so-called instrument in the throat, with every nerve and muscle adjusted to support its activity.

The voice is not a musical instrument per se, but the organ of speech. It is the expressing element of the divine in man.

"Singing is the interpretation of text by means of the human voice in musical tone."—Henderson.

"Singing is the result of the simultaneous activity of all physical, mental, and spiritual elements in man, through the medium of the voice."—Davies.

II

THE PLACE OF A MUSIC DEPARTMENT IN A TEACHERS COLLEGE

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TEACHERS COLLEGE

There is a new conception of music today. Music is no longer looked upon as the possession of a select few. It is fast becoming a common heritage. Musicians are no longer worshipped from afar, and America no longer delegates all of her music to the professionals. This conception of music has a counterpart in the matter of health. Time was when only the wise doctors were entrusted with our physical well being, but in recent years, through general education in our common schools, and through the press, people are coming to understand the principles of clean, right living, and in spite of the jealous, selfish attitude of some so-called physicians the elements of health are coming to be very generally known and accepted. Not so very many years ago the writer was shocked to hear a practicing physician of some local prominence in his community say that certain series of popular articles on health at that time running in one of the magazines should be stopped and withdrawn from publication. His position was that such reading was bad for folks in that it gave them the idea that they did not need the doctor, but could take care of their own health. Such a position seems ridiculous to us now.

Really some such notion as this was not long ago prevalent regarding music, and also regarding the efforts at general dissemination of music through the public schools. Some of our rather prominent private teachers of music openly ridicule the idea of public school music. This was in keeping with the doctrine of music being a hallowed thing, and only those selected by a divine providence, and marked with especial talent were worthy of musical education—or rather training, for the teaching done under such an attitude was hardly to be dignified by the word education. In such a regime, when a child, possessed of unmis-takable musical talent, was found, this child must from that day forth receive only musical training to the exclusion of even a grammar school education. Mozart, the world's greatest musical prodigy, with all the furore which he occasioned, did a great deal to fix this theory upon the world. Nor have we entirely outgrown this notion in some places. However, we can safely say that the

country generally, and our educators in particular, have accepted music as one of the every-day subjects for the schoolroom, the consequence being that we are having a great musical awakening which promises to make of America a musical nation. Whatever the children at school become interested in, finds lodgment in the home, and while there seems to be some prevalence of the opinion that the American home is a lost institution, it is still with us in all of its sacredness.

The introduction of music into the schools as a regular curricular subject of course entails the necessity of preparing teachers of music. Just here is where the obligation becomes imperative upon the teachers colleges. As a matter of fact, the great majority of our teachers and supervisors—so-called—of music are today prepared in other than teachers colleges. Indeed, it is true that very few of our teachers colleges are providing musical courses of anything like a thorough and complete nature. Most of these colleges have rather brief courses in methods of music presentation, but nothing like the completeness in these music courses is to be found as is found with respect to, say, language, or history, or mathematics. Only those students who have already equipped themselves fairly well in music find any satisfaction in the music courses of most of our teachers colleges.

This present contention then, is, that the teachers colleges must not only provide preparation for teachers of music, but that they must provide earlier courses in subject matter just as they do in the several other subjects of their curricula. This brings up the much mooted question of individual instruction in such institutions. The writer is firm in his conviction that individual instruction is absolutely essential. Class and ensemble work are none the less essential, but neither nor both can ever quite take the place of individual instruction in the thorough preparation of either the performer or the teacher of music. No teacher is equipped to do public school music without a fair degree of ability in piano and singing, and certainly it is a fact that at least some individual study is needed for even a fair degree of proficiency in piano. As to the question of how this individual instruction should be provided, whether at the expense of the individual or at the expense of the state, this discussion is not

directly concerned. The point here contended for is the fact of the individual study.

The writer was once discussing the matter of state support of the department of music in one of our state institutions before a legislative committee, when one of the wisest of the solons asked if it was the belief of the writer that it was the prerogative of the State to provide conservatories of music, giving private instruction. Well, the writer certainly had not, nor has not, any such notion, but he is pretty sure that he failed to shake the dignified gentleman in his belief that the writer did have just such a notion. Now this conservatory idea is pretty well fixed in our thinking when it comes to the matter of individual study and instruction. But cannot it possibly be dislodged? Without going too far into the real differences between a conservatory and a school of music, for this would be entirely too academic a discussion for the writer, let us say that one of the principal differences is in the object to be achieved. The conservatory aims to prepare the student for public appearance. This is an entirely worthy object, to be sure. The object of the school of music is to learn music, both as a matter of presentation and acceptance. In other words, it is interested in the development of the appreciation of music as well as in the making of music. So in the school of music in a teachers college, the added objective is the same as that with any other subject, namely, teaching. And so while the graduate of a teachers college music department should, as a matter of course, be able to present music, he should be able to do more than this, which is to teach it to others. There is a difference in preparing a commercial chemist, and in preparing a teacher of chemistry, or so we of the teacher-training persuasion are wont to believe. Of course, to believe otherwise is to deny the very fact of teacher-training. But for some unknown reason the teacher-training profession has not itself gotten clear on the preparation of music teachers. One rather terse way of expressing the teacher-training idea in regard to music is that it is the *educational* rather than the *exhibitional* in music that we are interested in.

Taking the above as a sort of slogan, we can more easily find ourselves in the matter of making a course of study for the prospective teacher of music in the schools. We have come to the

irrevocable position of the music major course leading to the same degree as with any other major. The "B. Mus." degree is, as it stands today, an anomaly. However, much it ought to mean, and must mean some day, as the leaders among the American Supervisors Conference contend, it certainly means very little today. But granting it real virtue, it would, and could be only musical virtue, and a teacher must certainly have some academic virtue in his preparation and in the degree to which his preparation leads. The following is given as a suggestive course in college:

FIRST YEAR	THIRD YEAR
Education	Education
English	English
History	Election
Theoretical Music	Harmony
Applied Music	Applied Music
SECOND YEAR	FOURTH YEAR
Biology or Physiology	Education (Practice teaching)
English	English
History or Social Science	Election
Theoretical Music	History of Music
Applied Music	Applied Music

This plan will be seen to carry Education and English through the full four years. (The Theoretical Music in the second year is a course in schoolroom methods, which is plainly Education.) There are other details of the plan which may or may not need further elucidation, but it is meant to be only suggestive. The writer claims that this course contains enough of the purely academic to furnish the student background, and enough of the major subject of music to make him a competent teacher of music. Now it is, of course, presumed that the young teacher of music will do the same as the teacher of any other subject, and avail himself of frequent graduate study. That is the time for his intense specialization. But it is contended here that intense specialization is not warranted in music or in any other subject until a solid foundation in cultural academic study has been built.

One other phase of musical study in a teachers college would seem to need some attention: the musical organization—Chorus,

Orchestra, and Band. (The writer has never found any very serious music appeal in the Glee Club.) The serious study of music must ever include the group idea. This is especially true in the case of the student preparing to do musical work in the schools. Indeed, the musical organizations form one of the greatest sources of interest in the life of the school. They almost rival athletics in popular appeal. Preparation for conducting these musical activities must certainly be taken into account.

The organizations have been named in the order of their importance. The Chorus will be found of the greatest value in that a better organization may be maintained, and consequently better works may be studied and presented. There is no good reason why any of the standard choral works, such as the oratorios and the better cantatas should not be done. There is a temptation to confine the membership of the chorus in a teachers college to the women's voices for the very obvious reason of the larger number of women in such institutions. But this temptation should not be yielded to. The mixed voice chorus is a balanced organization, and some of the world's greatest music has been composed for it. A women's chorus or part singing club may be maintained also, if time of students and conductor permits, but it should not be allowed to take the place of the mixed chorus. Mention is made again of the necessity of studying and performing standard works, but the stress is laid upon the study rather than upon the performance.

A wonderful growth has been made in the last five or six years in instruments in the schools. Consequently, an orchestra of the best possible instrumentation should be maintained in a teachers college. This organization should have for its pattern the full symphony orchestra. We are so in the habit of calling just any sort of a collection of stringed and wind instruments an orchestra, that students should be informed and kept secure on the matter of just what a real orchestra should be. Of course, it is not contended that a symphony orchestra is at the present time possible in the teachers college, but the ideal should not be lost sight of. The four distinct groups of instruments should at least have representation: strings, wood wind, brass wind, and percussion; the piano will be found almost necessary in the incomplete orchestra, but should be dispensed with when possible.

As to numbers, of course the strings should predominate, keeping in mind the fact that this section is really the nucleus around which the orchestra is built. As to the literature to be studied by the college orchestra, the idea of study should be kept constantly in mind, remembering that perfectly possible compositions are to be found among the classics, as also among the lighter descriptive works of the best modern composers. The banal and the common are no more to be thought of as fit for an orchestra to study, than for a class in English. Moreover, the use of the orchestra in connection with the chorus is ever to be kept in mind, and whenever possible at all the larger choral works should have the natural accompaniment of the orchestra.

The Band, of course, serves other than musical purposes in the college, as it does in the high school, and yet its use is a very urgent one. It will be used on many occasions as a noise-making machine—a sort of dispenser of “pep.” Nor is this use to be necessarily deprecated. But the band may be thought of as a more or less musical organization. It can hardly be hoped that it will serve musically in quite the degree that either the chorus or the orchestra does, but its general utility almost makes up the difference, and if some seriousness is maintained—if the reed and harmony sections are stressed, at, say, the expense of the saxophones, something like musical virtue may be attained. At any rate the popularity of the band makes it very useful so far as the teacher is concerned in developing musical interest in many young people who might otherwise be reached. The teachers college band ought at least to be a fairly serious musical organization, and while furnishing music for most of the outdoor popular occasions, good music may be studied and occasionally an indoor concert of some merit may be given.

By way of conclusion, the business of a department of music in a teachers college must well serve the slogan of Public School Music: More Music to More People.

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